

# The Classical Outlook

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## SCANNING IS NOT ENOUGH

By ROBERT O. FINK  
Kenyon College

MOST OF us, I imagine, would agree that the sound of verse is one of the sources of our pleasure in reading poetry. In some verse, in fact, such as *Mother Goose*, the sound may be the only excuse for the existence and survival of a composition. But even in profounder works, though our attention is concentrated on the meaning, we should be unhappy to be deprived of the effects of meter or rhyme.

Recall, if you please, the opening of *Paradise Lost*:

"Of Man's First Disobedience, and  
the Fruit  
Of that Forbidden Tree, whose mortal  
taste  
Brought Death into the World, and  
all our woe,  
With loss of Eden, till one greater  
Man  
Restore us, and regain the blissful  
Seat,  
Sing, Heavenly Muse . . ."

Now imagine this recast in prose with the same vocabulary: "Sing, Heavenly Muse, of man's first disobedience and of the fruit of that forbidden tree whose mortal taste brought death and all our woe into the world, along with the loss of Eden, until one greater Man should restore us and regain the blissful seat."

Something is missing here, something vital; and that something is the sound of the meter. Even prose, if it has any style, depends for a large part of its effect on sound. It is not alone the vocabulary or the ideas but the sentence rhythms as well that enable us to distinguish instantly the touch of different authors.

The Latinless public commonly argues that there is no point in learning to pronounce Latin well on the ground that classical Latin is no longer spoken as a so-called living language. Even on the lowest level of practicality this idea is erroneous because all languages, by virtue of human physical and neurological structure, are learned more readily and naturally by ear than by eye. On the higher levels of understanding, appreciation, and enjoyment the notion that pronunciation does not

## CHRISTMAS DAY

By SEDULIUS SCOTUS  
(Ninth Century)

Tempus adest niveum sincera luce  
coruscum

Quo Dominus natus: tempus adest  
niveum.

Lux quia nata fuit, testatur gratia lu-  
cis;

Astra corusca nitent, lux quia nata  
fuit.

matter is completely fallacious. The English of Chaucer's day, or of the King James Bible, is just as dead as Latin so far as its use in daily speech is concerned. Yet no one would on that account argue that it makes no difference how we read the *Canterbury Tales*. What has been called by Chaucerian scholars the most melodious line in English poetry ("General Prologue," line 9):

And smale foweles maken melodye

if read without the Middle English pronunciation, in which final 'e' or 'es' is a separate syllable, becomes not merely ridiculous but completely unmetrical:

And small fowls maken melody.

In modern pronunciation Chaucer's verse is misrepresented and barbarized, and we ourselves are robbed of a great part of our enjoyment unless we read with Chaucer's pronunciation.

The same applies to Latin. The title of this paper is also a plea. Marking the scansion of lines of verse may be a useful exercise (I am not sure), but it is an appeal to the eye, not the ear, and unless it leads to an ability on the student's part to read Latin aloud accurately, fluently, and with pleasure, it is a stunt without purpose. Actually, training in Latin pronunciation, including elision, ought to start on the first day of Latin and never stop. (I include elision because the Romans elided in prose as well as in verse. Cicero himself assures us that no Roman could help eliding even if he tried.)

The requisites for reading Latin

poetry are extremely few and simple. All that is needed is an understanding that Latin was pronounced the same way in both prose and verse, and that Latin verse is quantitative, that is, that the meter results from a pattern of long and short syllables—syllables which consume a greater or lesser *time* in their pronunciation—rather than from a pattern of stressed and unstressed syllables, as in English. The rub comes in the fact that the quantity of syllables is only secondarily significant in English, in ways of which we are not as a rule consciously aware. Consequently, to use, feel, and respond to quantitative meters and rhythms requires careful and purposeful practice.

I say "meters and rhythms" because the two are different. Just as in English there is a great difference in rhythm between "Friends, Romans, countrymen, lend me your ears" and "It droppeth as a gentle rain from Heaven," although the two lines are metrically identical (both are in iambic pentameter, or blank verse), so in Latin there are many kinds of, say, dactylic hexameters. Scanning will not show you this difference, because scansion deals with meter, and metrically dactylic hexameters are all alike within the pattern of permissible substitutions of spondees for dactyls. But all such verses do not *sound* alike because of a kind of counter-point of quantity and accent which produces a wide variety of rhythms.

Let us examine in detail three well-known hexameters: an unassigned line from the *Annales* of Ennius, *Aeneid* 1.44, and line 46 of Horace's sixth *Satire* in Book 1. We shall place an acute accent over that syllable in each word that receives the normal accent as determined by the classical rules, and italicize those that would receive a stress accent if the verse were read to fit the metrical patterns only, in other words, the first syllable of each foot. It will be noticed that in Ennius the two patterns coincide, with audibly unsatisfactory results:

spārsis / hāstis / lōngis / cāmpus /  
splēndet et / bōrret.

The language, of course, is magnificent; the verse is ridiculous. The fault lies in the rhythmical structure.

The line reads like a list of disconnected words because they are disconnected: in the first four feet and in the last each word coincides with a foot, and the verse comes apart at the seams, that is, at the diereses. Yet the verse scans perfectly.

In the Vergilian line, however, the patterns coincide in only four of the six feet:

ill(e) ex/pirán/tem trans/fixo /  
péctore / flámmas

and the line from Horace, in only one:  
quem ró/dunt óm/nes lí/bérti/no  
pátre / nátum.

This overlapping or clashing of the two patterns, the counterpoint of quantity and accent mentioned above, is characteristic of all good Latin poetry, no matter what the meter. As examples, here are lines which remain an intricate metrical nightmare if they are only scanned, instead of being read aloud as they were meant to be:

Hendecasyllabic—

Rumo/résque sé/num se/veri/órum  
Catullus, 5.2

Lesser Sapphic—

quí sé/dens ad/vérsus i/dénti/dem  
té

Catullus, 51.1

Greater Alcaic—

Iús/(t)um et te/nácem / propósi/ti  
ví/riam

Horace, *Carm.* 3.3.1

Greater Archilochian—

Pállida / Mór's aé/quo púl/sat péde  
/ páupe/riam ta/bérnas

Horace, *Carm.* 1.4.12

But there are further virtues in reading Latin poetry aloud. Let us listen to Jupiter prophesying to Venus (*Aeneid* 1.275-282):

Inde lupae fulvo nutricis tegmine  
lactus  
Romulus excipiet gentem et Ma-  
vortia condet  
moenia Romanosque suo de no-  
mine dicet.  
His ego nec metas rerum nec tem-  
pora pono;  
imperium sine fine dedi. Quin as-  
pera luno,  
quae mare nunc terrasque metu  
caelumque fatigat,  
consilia in melius referet mecum-  
que fovebit  
Romanos, rerum dominos gentem-  
que togatam.

These in a sense are standard classical hexameters. There are no special metrical peculiarities; but note how the caesura in *inde lupae fulvo* / *nutricis tegmine lactus* helps to clarify the interlocking order of *lupae nutricis* and *fulvo tegmine*, just as the double caesura resolves the complications of *quae mare nunc* / *terras-*

*que metu* / *caelumque fatigat*. And note the identical rhythms at the ends of the lines which link and compare and contrast *caelumque fatigat*, *meumque fovebit*, and *gentemque togatam*.

Compare now Catullus' "Wedding of Peleus and Thetis" (64.94-98):

heu misere exagitans immiti corde  
furores,  
sancte puer, curis hominum qui  
gaudia misces,  
quaque regis Golgos quaque Ida-  
lium frondosum,  
qualibus incensam iactastis mente  
puellam  
fluctibus in flavo saepe hospite sus-  
pirantem.

### GIVE THE OUTLOOK

If you have a friend who is a teacher or a lover of the classics, why not give him a subscription to THE CLASSICAL OUTLOOK for Christmas? Send in your order at once, and we shall notify the recipient before Christmas, on a Latin Christmas card. Address American Classical League, Miami University, Oxford, Ohio.

Here again the rhythm helps the sense by separating *hominum* from *curis* and placing it in the same half of the line as *gaudia*, and by putting *incensam* and *puellam* at the same points in their respective half-lines; but the greater interest is in the different rhythmical effect of the spondaic lines which Catullus scatters frequently throughout this poem.

Still a different rhythm is commonly found in Horace's *Satires* and *Epistles*, as these lines will show (*Serm.* 1.6.19-21, 26-29, 45-48):

Namque esto, populus Laevino mal-  
let honorem  
quam Decio mandare novo, cen-  
sorque moveret  
Appius ingenuo si non essem patre  
natus.

Invidia adcrevit, privato quae minor  
esset.  
Nam ut quisque insanus nigris me-  
dium impediit crus  
pellibus et latum demisit pectore  
clavum,  
audit continuo, "Quis homo hic et  
quo patre natus?"

Nunc ad me redeo libertino patre  
natum,  
quem rodunt omnes libertino patre  
natum,

nunc quia sim tibi, Maecenas, con-  
victor, at olim

quod mihi pareret legio Romana  
tribuno.

Here in eleven lines are five which end in two two-syllabled words, twice preceded by a monosyllable and once by another disyllable. In the whole *Aeneid* there are only eighty-six instances of this cadence, in which the last two feet of the line are divided among three words; and three-quarters of them are either in direct speech or in tags introducing or concluding direct speech. Clearly this is a rhythm which suggests conversational rhythms and hence was favored by Horace in his *Sermones* but used sparingly by epic poets.

But I need not illustrate all the meters of Latin; and I must not conclude without a word for the lovers of Cicero and other good prose writers, for they will, perhaps, reap even greater enjoyment from proper reading for the paradoxical reason that prose can hardly be scanned. Yet it has its own proper cadences, which were consciously sought or avoided by all careful writers. If you want Cicero's own ideas on the subject, consult his *Orator*, a little work in one book (sections 164-220). In brief, Cicero says that a public speaker, when he comes to the end of a phrase or clause, ought to set it down, not simply drop it; the cadences appropriate to prose, however, are not the meters of poetry, and metrical phrases must be avoided. (Yet the opening of Livy's *Ab urbe condita*—*Facturusne operae pretium sim*—forms the first two-thirds of a dactylic hexameter, and Tacitus begins his *Annales* with a complete hexameter: *Urbem Romam a principio reges habuere*.)

Some of the cadences which Cicero recommends are the double spondee (*rēspōndēriū*), the double trochee (*disciplīna*), the cretic (long, short, long) followed by a spondee (*ēlabōrārēnt or doctrīnā putābātūr*), the double cretic (*ōtī(o) ēt litterīs*), and the first paeon (long and three shorts) followed by a spondee (*ēs-se videātūr*). Other authors of course had their own favorites; and the paeon-spondee cadence, as Cicero himself tells us, was regarded by many as feeble.

The opening paragraph of the *De imperio Cn. Pompeii*, Cicero's first *contio* and one of the earliest of his extant speeches, shows this attention to cadences (or *clausulae*) to a marked degree. In the entire paragraph there are eight sentences, which can be further divided into

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thirty significant sections. Four of the sentences, as well as two sections, end with the double trochee: *transmittendū putāvi, cōsecūtus, praescriberetur, invenire, afferr(i) oportet(e), auctoritātis in me) est*. Two sentences and six sections end with the cretic-spondee: *esse dūxerunt, nemini possit, attinger(e) auderem, integrēque versatur, renūtiātus sum, iudicaretis, consequi possim, talis oblāt(a) est*. Three sections and one sentence end in a spondee followed by a cretic: *iucundissimū, agend(um) amplissimū, causam dēfenderent, in dicendō quāerendus est*. One sentence and two sections end in a pacon-spondee: *susceptae prohibuerunt, esse voluistis, eam mihi dedērunt*. In a word, just four of the *clausulae* recommended by Cicero account for twenty-two out of the thirty cadences here. If this appears to be accident, check the *clausulae* in your own Latin writings, or in a different author: Caesar, Livy, Seneca, Tacitus. In the letters of Pliny the Younger you will find the same *clausulae* as in Cicero, because Pliny was an avowed follower and imitator of Cicero.

I return, then, to my original point. Scanning cannot be sufficient because Latin is a language, and it comes into its own only as living sound. Read it aloud and teach your students to do so. *Et legite felices beatique!*

## NOTES AND NOTICES

## DECEMBER MEETING

The ninety-first meeting of the American Philological Association will be held in conjunction with the sixty-first general meeting of the Archaeological Institute of America

at the Hotel Commodore in New York, N. Y., on December 28-30, 1959. Host institutions are Columbia University, Fordham University, New York University, The City College of the City of New York, Hunter College, Brooklyn College, Queens College, The American Museum of Natural History, The American Numismatic Society, The Brooklyn Museum, and The Metropolitan Museum of Art. It is planned to hold a meeting of the Council of the American Classical League in conjunction with these meetings.

Of special interest to high-school teachers will be a panel discussion scheduled for December 29: "Teaching Latin and Greek: New Approaches"; the panelists include Grace A. Crawford of the University of Connecticut High School, Father Daniel V. Harkin, S. J., of the Sacred Heart Novitiate in Los Gatos, Calif., Henry M. Hoenigswald of the University of Pennsylvania, Gerda Seligson of the University of Michigan, and Donald W. Prakken of Franklin and Marshall College.

## PUBLICATIONS RECEIVED

We acknowledge with thanks complimentary copies of the following publications sent to us during the past year: the *Acta Diurna* of the British Orbilian Society, the *Bulletin* of the Classical Association of New England, the *Bulletin* of the New Jersey Classical Association, the *Bulletin* of the Pennsylvania State Association of Classical Teachers, the *Classics News-Letter* of the University of Kentucky, the *Forum Freepress* of the Hockaday School in Dallas, Tex., the *Hartford Courant's* "Parade of Youth," the *Nuntius* of the New Jersey Junior Classical League, the *Nuntius Romanus* of

Memorial Junior High School in South Huntington, N. Y., the *Res Gestae* of the Catholic Classical Association of Greater New York, and *TORCH: U. S.*, official publication of the Junior Classical League.

## GREEK PLAYS

The year 1958-1959 saw several revivals of ancient Greek plays, mostly in English translation. Those that have come to our attention are the following:

Aeschylus' *Oresteia* in a one-hour condensation entitled *Prince Orestes* on *Omnibus* in January, and his *Eumenides* in the Lattimore translation at Cedar Crest College in May.

Sophocles' *Electra* in the adaptation by Francis Ferguson at the Rita Allen Theatre in New York City in February and in a new translation by Van L. Johnson at the Tufts University Theatre in April; the *Oedipus Rex* at Brooklyn College in November and, in a new adaptation by Leo Brady, at the Carnegie Hall Playhouse in New York City by the Players Incorporated of the Catholic University of America; and the *Philoctetes* in an adaptation by Porter and Rabb by the Greater New York Chapter of the American Theatre and Academy in January.

Aristophanes' *Clouds*, in Greek, at the Fogg Museum in Cambridge by the Harvard Classical Players in April; the *Lysistrata* in the Gilbert Seldes adaptation at the East 74th Street Theatre in New York City in May; and the *Ecclesiazousae* in a dramatic reading in costume at Hunter College in January.

Euripides is oddly conspicuous by his absence.

## SEMPLE SCHOLARSHIP GRANT

The Classical Association of the Middle West and South offers to a teacher of Latin or Greek within its territory the Semple Scholarship Grant, to be awarded in 1960 for summer study at the American School of Classical Studies at Athens. This grant of \$250 is made in co-operation with the American School, which will match it with an additional \$250.

Applicants will fill out forms to be obtained from the Chairman of the Committee on Awards, Professor Grace L. Beede, State University of South Dakota, Vermillion. The initial letter of application must be in her hands not later than January 1. Selection will be made in February.

Other opportunities for summer study will be listed in our January issue; announcement of the current American Classical League scholarships was made in the October issue.



## LETTERS FROM OUR READERS

### A PRIZE BLUNDER

Mr. W. E. Wilkins, Jr., Latin Master at the Norfolk (Va.) Academy, has encountered a real "boner":

"The prize blunder of my eight years of teaching Latin has just occurred, and I think your readers may enjoy it. One of the brightest boys I teach wrote: *Iason ad regiam Peliae cum uno nudo pedite pervenit!*"

### A TRIBUTE

The following tribute comes from Mr. Albert Shepard, of Newton Highlands, Mass.:

"I am always glad to receive THE CLASSICAL OUTLOOK, but there was a sense of shock and more than a touch of sadness when I received the issue of March, 1959, with the notice regarding the passing of Professor Eugene S. McCartney.

"Though I have had no personal contacts with Professor McCartney, I have acquired, through his writings, a considerable and sincere admiration for both his scholarship and his humanity. I had come to realize that Professor McCartney was more than a scholar with a profound knowledge of classical languages; he was an inspired and engaging interpreter of them, able to make Greek and Latin writers live in and for the present."

### A LESSON FROM THE LATIN

Mr. John K. Colby, of Phillips Academy, Andover, Mass., has sent us a clipping from the August, 1958, issue of the Metropolitan Life Insurance Field News. Written by Clifton E. Reynolds and appearing under the title "A Lesson from the Latin" as a first-page, upper-left-hand-corner column, it reads as follows:

"I want to share with you in part a letter I received from a summer neighbor of mine in Vermont, who is a faculty member of a famous preparatory school in Massachusetts. . . . He writes—

"Here is the little passage from Cicero which I mentioned to you as possible ad material for some insurance company: *Habemus enim liberos parvos; incertum est quam longa cuiusque nostrum vita futura sit; consulere vivi ac prospicere debemus ut illorum solitudo et pueritia quam firmissimo praesidio munita sit.* Verrines 2.1.58."

"As my friend pointed out, this passage came from Cicero some 2000 years ago. And I certainly agree that

this is an excellent ad for life insurance.

"A life insurance policy had not been invented in Cicero's time, but the basic need for life insurance hasn't changed in 2000 years."



## LABOR IMPROBUS

BY MARY ROBERTY

Cantrick Junior High School, Monroe, Mich.

THE AGE of Augustus would have lacked its literary excellence without the reflective poetic genius of Vergil. The over-abundant wealth and the unhealthy ambitions which characterized this era of peace had accelerated Rome's quest for power and luxury. Vergil's genius was quick to foresee the effects of unrestrained desire. A return to the solid domestic virtues of the home, with pride in something other than war, was to the Mantuan poet an effective remedy. As the son of a peasant farmer, he had experienced the dignity and joy of labor; he saw that country joys had lost their former appeal and that the attractions of city life were obscuring the value of hard work. As a consequence, the entire social structure of the Empire was being threatened. Vergil resolved to produce a work whose theme would glorify *labor improbus*. So deep were his convictions of social evil and so sincere were his efforts to aid in the solution that on the presentation of the *Georgics* he was immediately hailed as Rome's foremost poet. In fact, Dryden later declared the poem "the greatest work of the greatest Poet."

Throughout the *Georgics* Vergil repeatedly uses *opus*, *labor*, *vis humana*, and their synonyms. It was his belief that the man who fathomed the mystery of work placed emphasis on true values and enjoyed the consequent peace of accomplishment. In fact, the keynote of the first *Georgic* is the thought that "unrelenting labor conquers all things, and want, urging us on in hard circumstances" (1.145-146).

It is in the fourth *Georgic*, however, that Vergil provides a particularly interesting illustration to depict the result of unrelenting toil. How strange, though, that he should use his epic structure to narrate the life history of a small, seemingly insignificant insect, the bee. Yet, if one ponders the poet's choice, one sees a grandeur that is unparalleled in literature. The bee is no longer insignificant, but a marvel of God's creation. Vergil uses an insect for a glorious purpose; he transforms, with the ability of genius, small actors

into great doers. They are *magnanimos . . . duces* (4.4), and, though their jobs may appear slight and trivial, it is a wondrous art: *admiranda tibi levium spectacula rerum* (4.3). Prophet, philosopher, and poet have eulogized the marvel of their industry. Here is the paradox of living beings: that great deeds are accomplished by little creatures through the dignity of *labor improbus*.

Vergil's fourth *Georgic* is an epic, both in subject matter and in form. The author recounts the life of the bees in the meter of the epic: the dactylic hexameter; he uses a vocabulary suited to the stateliness of the measure; the length contributes also to the epic quality. Although the seeming clash between duty and Providence, the two forces necessary to every epic, is not resolved, yet it does not present a problem to the reader. In some obscure manner, the poet has made the decisions of a free will and the dictates of an immutable Providence complementary. For only when the bees work in harmonious union with heaven do they achieve glory and dignity: *In tenui labor; at tenuis non gloria, si quem / numina laeva sinunt auditque vocatus Apollo* (4.6-7). The bees carry on their duties, heeding both instinct and the will of the gods.

In the community of the bees, work is the bond of union. Although it is true that Vergil is careful to provide pleasant surroundings and favorable conditions for his little workers, with alternate periods of rest and activity, yet in sympathetic detail he emphasizes communal responsibility both in and out of the hive. In unrivaled word artistry the poet presents scenes which the reader will never forget: the queen bee leading and inspiring the workers, the elders guarding and fashioning the abode, the young departing to their day's work and returning at dusk, their "thighs laden with thyme" (4.181). Work holds the community together; it binds all the members; pleasure is the result. Those who exercise their responsibility—and all legitimate members of the community do—enjoy the physical satisfactions of exertion. Vergil narrates the "tranquillity" of work (*quies operum*—4.184) which affects all who labor; the joy of the elders welcoming home those burdened with thyme; the evening "hum" (*missant*—4.188), an enjoyable, sleep-producing relaxation; and, finally, the "sleep" (*sopor*—4.190) that reconditions fatigued bodies. Such are the rewards of unselfish devotion to the common wel-

fare. The reader cannot miss the pervading spirit which Vergil reiterates by choice of words and images; work brings with it consequent joy, a joy that overcomes any feeling of fatigue. Each bee instinctively recognizes that work is not the mere performance of a task, but the exercise of a particular ability, the harmonious functioning of the individuals of the bee commonwealth.

This work which guides the bees is no easy matter; each bee labors unceasingly. No bee shirks his duty—as a member of the community he labors for the good of the group. Some members watch the young while others labor in the field; some make the pasty material that holds the comb together, while others apply the clinging wax. Some educate the young; others store the honey and fill the cells to bursting with the liquid nectar. Some guard the entrance to the hive, while others observe the condition of the atmosphere. So hard does every bee toil that *fervet opus redolentque thymo fragrantia mella* (4.169). In this characteristic line of Vergil, the connotations of *fervet* and *redolent* are especially significant.

Perhaps the diminutive bee has something to offer us over and above the *fragrantia mella* he instinctively manufactures. The realization of Vergil's moral and philosophical aim forces us to make applications to human society. Just what is the obligation of an individual worker in his community? Should not he too be guided by a sense of responsibility which considers the good of the whole, and which places unity and harmony above his personal satisfactions? What feelings of contentment the conscientious worker has, knowing that he has rightfully merited his salary, his rest, his leisure!

Vergil's bees go about their duties with a spirit of dedication. Under their leader they not only work as a unit, each contributing his portion to the assembling of the artistic honeycomb, but they gather together for the sake of their leader, and for the good of each other. So closely integrated with the spirit of work and self-sacrifice is this bond of dedication that one can hardly distinguish between these intense feelings. Instinctive regard for their queen gives the bees the incentive to drive themselves and to consider primarily the good of the community. What a lesson for us to observe! The spirit of united effort which pervades the bee colony can pervade human organizations as well. With fervent ful-

fillment of duty, sacrifice is willingly given and "the work glows." We can be grateful to these little insects for their fruitful lives and for their glorious and marvelous example to humanity.

Nor is Vergil dull to the Christian concept of work, a realization of the mystery and wonder of common things. At least twice in the *Georgics* does Vergil stop us with his opening word: *contemplator* (1.187 and 4.61). It would appear that such an emphasis on the motive of work depicts an extraordinary vision and, perhaps, a gifted insight. Truly, then, we can look to the fourth *Georgic* of Vergil for a wondrous spectacle: the transformations wrought by a *labor improbus*.

### HELPS AND HINTS

One of the most beneficial aspects of any gathering of teachers is the exchange of ideas and techniques in actual use in the classroom. After a short thaw, teachers are generally delighted to swap success stories. Unfortunately, these exchanges are sometimes limited to a few people coffeeing or lunching together.

A device which made everyone's ideas available to everyone else was used with great success in the Methods Course at the 1959 Western Maryland Latin Workshop. Each teacher had an opportunity each day to file in the classroom library his pet schemes for teaching various phases of the work. E.g., one day all would write up their vocabulary techniques; the next, derivatives would be the topic; the third, they would present favorite ways of putting across a grammatical principle. These accumulating testimonies either provided everyone with the methods of others or renewed his confidence in his own methods as he found them being used by others.

Through this column it is hoped from time to time to present some of these ideas.

#### I. VOCABULARY

What words shall be taught? Use only the vocabularies given with the daily lessons. Or use the CEEB, Regents, Colby, or other "professional" lists. Or use a teacher-prepared list that asks students to give a derivative for each word presented. Or use *no* list, but have students get the meanings from the context. Or have the class memorize pattern sentences which stress words of greatest frequency or importance. Or use teach-

er-prepared lists specialized from some particular point of view: the Roman house, weapons of war, articles of dress, prepositions, etc. Or have students compile and study by categories words that confuse for one reason or other, e.g. *cum* (single spelling with several meanings), *tandem—tamen* (confusing sound similarity), *hic—hic* (short vs. long vowel), *anima—animus* (confusion of declension), *vita—vitta* (confusion of spelling), *interea—intereo* (adverb vs. verb), *ef- af- per- conficio* (distinctions among compounds), *flamen—flamen* (confusion of gender), *pecus—pecus* (confusion of base), *laccio capesso facesso or pavesco timesco* (distinctive suffixes), *utor fruor fungor* (grammatical principle), *undae gurgis aestus biens stagnum spuma pelagus aequor fluctus mare fretum altum sal pontus imber secessus aqua sedes vastus inus vertex vortex* (Vergil's references to the sea in *Aeneid* 1).

How should one conduct oral testing with immediate recall? The teacher asks words from a list. Or students ask students, using the last letter of one word to provide the initial letter of the word expected next. Or students working in pairs hear each other's words. Or students answer in spaces left for this purpose on a tape or other recording mechanism. Or the teacher asks questions in Latin that demand a particular one-word answer.

How should one conduct oral testing involving a more deliberate response? Have the class answer the roll call with items from a category decided upon in advance, e.g., nouns, or names of war implements. Have the students name items on pictures held up before the class. Have the students give a related word, either in English or in Latin. Have everyone respond with the same type of word, e.g., a 3rd-declension noun, a fourth principal part, a 1st-declension genitive singular. Use outdoor observation: the whole class moves outdoors, working in pairs, the winners being that pair who can record the Latin for the largest number of items observed in a given time. Play games: "baseball," relays, crossword puzzles, acrostics, Bingo, Scrabble—with rewards of laurel crowns or verb wheels.

How should one conduct written testing? Use traditional testing methods, testing word for word, asking for all forms, every day, every unit, every quarter, every semester. At the end of each semester use an important, traditional-type, publicized *big*

test of 150 words, for excellence in which a letter ("V" for "Victor") is presented at a school-wide assembly. Use multiple-choice tests, with "deadly" choice, e.g., *partior patior pateo pareo paro pario*. Have the students pick pairs of synonyms or near synonyms from groups of five words (CEEB type). Have them do the same for opposites. Have them pick words etymologically connected with the text from which they are selected. Have the students eliminate the one word in a group that does not belong: e.g., list four words for "sky" together with a fifth of a different meaning—this can be done on a grammatical or other basis. Have them give synonyms. Have them give antonyms. Have them give a prescribed number of adjectives descriptive of some character currently being read about. Do the same with verbs descriptive of the character's activities.

How can vocabulary be made the basis for discussion? Much vocabulary can be absorbed through intelligent discussion of the varying shades of meaning of words as they occur in the author being read, and of their connotations and overtones in general, both in Latin and in English, as well as by analysis of their literary power, by comparison and contrast, by attempts to determine why the author used a given word, etc. Such discussions can be effectively illustrated by examining the "professional" translations of the text.

—C. E. B.



### VARIETY—THE SPICE OF LATIN

BY HARRIET S. NORTON  
The Milne School, Albany, N. Y.

WE AT the Milne School, the campus training school of the State University of New York's College for Teachers at Albany, believe that the spice of Latin is variety. We find not only that it is not as time-consuming as many teachers have often complained, but also that it is an effective means of eliminating boredom and lack of attention, and of bringing life and enjoyment to Latin. In order to appeal to pupils of different abilities and interests we try both to vary the classes from day to day and also to include several types of activity in each period.

New inflections and constructions are frequently made easy for the pupils by the conversational approach. To teach the use of the nominative, for example, we point to objects in the room and to the map and ask

"*Quid est?*" With the teacher's help the pupils answer in chorus, "*Est tabula nigra.*" "*Quid est?*" "*Est Italia.*" "*Quid est?*" "*Est Sicilia.*" "*Sicilia est insula. Italia non est insula. Italia est paeninsula.*" In teaching location we use dialogues like this: "*Ubi sunt discipuli?*" "*Discipuli sunt in schola.*" "*Ubi est schola?*" "*Schola est in opido.*" And so our pupils have almost mastered the new form or construction before the formal explanation of it is given orally, in writing, or in the book.

Drill is essential, but a formal written exercise is not the only type possible. Dialogues, relay races, Latin flinch, or some other type of competitive game will inspire earnest study much more readily than the assigned worksheet or Exercise 2 on page 79. Thus at Thanksgiving time we distribute a crossword puzzle in the shape of a cornucopia. Filling it with Latin goodies—vocabulary words and forms—gives additional drill the day before vacation. At Christmas time we decorate a crossword-puzzle tree in a similar fashion. Again, a cartoon showing a ship approaching some rocks labeled "UT, UT NON, SUBJUNCTIVE" and warned of the danger by a sign in the water reading "WARNING—RESULT CLAUSE: TAM, ITA, SIC, TANTUS, TALIS" makes the pupil look for *ut* clauses of result. A simple dramatization of my father's pacing his acres of oats clarifies the thousand paces of Latin. Audio-visual aids of all kinds—charts, pictures, coins, filmstrips, records—help to make Latin classes lively.

In teaching background material we try to make use of special days, if possible. One year we had had a unit on mythology just previous to Thanksgiving, and so our Latin I class emptied its cornucopia to review the major gods and goddesses. As the horn of plenty pointed to a pupil in the circle around the desk, he drew a small piece of cardboard from the horn and identified the picture or attribute by naming the correct deity. One Election Day we viewed the movie *Ancient Greece*, which shows that among the many contributions of the ancient world to modern civilization is the principle of the secret ballot as demonstrated by the casting of stones. After a brief discussion of the various contributions shown, the Latin class elected its *scriba* by casting its votes secretly. The Christmas season and the corresponding Roman Saturnalia we use as a springboard for our study of ancient festivals.

Using Latin for every-day purposes is another way of introducing variety. My Latin III class was once thrilled by the opportunity to try its wits at translating into Latin a portion of "Twas the Night Before Christmas" as a change from the regular English-to-Latin sentences. The latest songs from the Hit Parade can be just as challenging. Another opportunity for variety is provided by our annual treasure hunt. Francis had always hated Latin until he emerged as the winner last year. The twenty direction clues had all been written in Latin. Said Francis: "And I translated every clue myself!" Latin had directed him to a prize, to food, and to fun!

Even the day-by-day translation of the *Gallic Wars* or the *Catilinarians* can be made attractive. We must, of course, learn to translate Latin into good idiomatic English, but some parts of the translation can be covered by comprehension questions in Latin or English, by the preparation of newspaper items, or by a literal translation. In Caesar class we have even had a battle in which the *prima acies* started the translation, while members of the *secunda acies* or of the *auxilia* were assigned the duty of rushing to the aid of any *pedes* who had been wounded by an unknown *verbum* or construction. A further important factor in translation is to maintain the continuity of the story. Then the pupils find the Latin writers as interesting as our American authors.

Correlation with the work of other departments of our school increases interest in our own department. After the Mathematics Department had displayed the use of the abacus in computation, our Latin III class exhibited its homemade abaci with actual arithmetical problems. Impetus was thus given to our study of the Latin cardinals in the ninth-grade class in Cultural-Historical Latin, a course given every three years on a rotational basis with French and Spanish.

A striking example of success in review was effected by an adapted version of the TV Tic-Tac-Dough program used with a Latin II class. The student teacher in charge of the class had composed review questions under nine categories: "Gallic War," "Caesar's Life," "Forms," "Vocabulary," "Derivatives," "Grammar," "Roman Daily Life," "Roman Buildings," and "Roman Politics." The class was divided into two teams, the X's and the O's, with the *scriba* at the blackboard. If the first contestant



on team X answered correctly the question put to him from the category of his choice, the *scriba* placed an X in the proper place on a chart which had been drawn on the blackboard. If he did not, the class gave the required information, and the first contestant from team O chose his category. Since each side contended for the horizontal, vertical, or diagonal line of like symbols, the contestants were forced to choose different categories. The winning side was given Mars candy bars. Much material was reviewed, and the pupils enjoyed a worthwhile period of fun and review.

Thus variety in approach, presentation, drill, and review has been the spice of Latin in the Milne School.



### JCL ACTIVITIES

By M. D. LaFountain

Trenton (N. J.) Central High School

OF ALL Junior Classical League activities the convention undoubtedly has the greatest appeal. Divided into three phases—national, state, and regional—JCL conventions in 1958-1959 were attended by the astounding total of 22,000 delegates from 900 schools. What other school activity matches this record?

The national convention is a four-day affair, one day being given over to sightseeing. Living on a college campus for the first time is another added attraction for most high-school students: rooming in the college dormitories, mixing with students from many states in the dining halls, and using the recreational facilities of the host institution.

This national gathering aims at a diversified program by providing a fair proportion of such popular features as toga hops, mixers, plays, skits, singing (often by rounds), Olympic games, and various extemporaneous performances, along with the nomination, campaigning, and election of officers, but it also does not slight the more serious aspects of the League. These may be described as general business sessions, special committee meetings, workshops, discussion groups, sample Latin and Greek lessons, presentations of practical uses for Latin by prominent business people, and very worthwhile talks by exceptionally competent people.

Thus the four days are made useful, informative, practical, and recreational, and, in conjunction with the time spent in travel and the new horizons encountered, constitute a period of from five to fifteen days which will never be entirely forgot-

ten. Moreover, the national officers, and those delegates who take leading roles in the convention, have had an opportunity seldom presented to high-school students to work, plan, and preside over the various sessions of a national meeting. These are invaluable experiences.

The state convention may be termed a briefer edition of the larger gathering, since of necessity it is usually a one-day affair. There is, however, one radical difference. Many state conventions far surpass the national one in the number of delegates attending. The reasons are obvious: distances to be traveled are much less, expense is at a minimum, and there is no need for dormitory occupancy. These larger numbers also create a need for more student participation, because there must be more division of activity, even if for a shorter time.

It is interesting to note that during the past year at least six states began their convention on a Friday afternoon or evening and carried over through Saturday. When this happened, sleeping accommodations were usually provided by local members, who accepted out-of-town delegates as overnight guests. The convention then usually opened with a Roman banquet followed by a brief general session and some sort of get-acquainted function, such as a mixer or a toga hop.

Many state conventions were successful in procuring as guest speakers classicists who had vital messages for their hearers. Here is a sampling of topics presented last year: "Summer Travel in Rome," "All Roads Lead to and from Rome," "Roman and Herculean Ruins" (illustrated), "Undersea Archaeology," "How the Romans Looked," "The Greeks and the Romans, Plus the Americans, Are the Greatest Forces in the World Today," "Impressions of Rome and the Importance of Studying about Men like Caesar," "Let's Talk about You and Latin," "College Work for Classics Majors."

One state held its convention in three sections; several made it a part of Latin Week celebration; two used themes: "Roman Holidays" and "Passport to Eternal Rome," with all the programs resembling passports. Each year more states are emphasizing Roman costumes through costume contests, style shows, or exhibits of models. Other contests employed commonly deal with mythology, derivatives, posters, poetry, essays, songs, classical dances, and work in the fine arts. Often perman-

ent trophies are awarded to three-time winners. Some states, in addition to the regular workshops, provide sample Greek and Latin lessons, and, in one instance, second-graders, tutored by high-school students, sang, counted, read, and repeated prayers, all in Latin. Foreign-exchange students were used to explain the study of Latin in their own countries. There were numerous instances of radio and TV programs being used as bases for skits and plays. Sometimes the state convention provides an opportunity for the reunion of those who attended the national one. One state held a "prettiest mother" contest (Why not something for the fathers?); several selected a Miss JCL (Choosing an emperor would provide participation for the boys too); another had a panel discussion by college students majoring in the classics; and at least some are beginning to stress quality instead of numbers at the convention. Because many states hold their conventions at colleges or universities, use of facilities from the Classical and Fine Arts Departments is common procedure. Planetarium shows also appear to be popular.

A few years ago New Jersey introduced a \$300 scholarship to be given annually to a student who would prepare to teach Latin in the state. Now Florida, Illinois, Indiana, Louisiana, Mississippi, Ohio, Pennsylvania, and Texas also have scholarships, for similar or related purposes, ranging from \$100 to \$500. Undoubtedly there is a definite need for more such scholarships, and all states are urged to join in establishing them.

New Jersey's executive-board meetings seem to be unique, and are perhaps worth copying. According to the state JCL constitution, the board is empowered to transact business between annual sessions. For this purpose three meetings a year are held, in October, January, and either March or April, at different schools around the state. Originally only the board met, but in recent years each chapter has been urged to send at least two delegates. Most chapters fill up a car. The affair follows this pattern: 9:00 a.m.—refreshments provided by the host school; 10:00 a.m.—business and group singing; 1:00 p.m.—luncheon, usually at a nearby restaurant. Attendance at these meetings is about 100, 80% being students, and the affair seems to be more popular each year. Here is an excellent method not only to accomplish work but also to maintain interest. In states where distances are

too great, the same idea can be used for district meetings.

A regional convention is actually a sub-division of a state convention, or sometimes a combination of parts of two different states, and serves a definite purpose where difficulty is encountered in attending the regular convention, especially in large states, or where geographical divisions make traveling a hardship.

Some statistics on these conventions will be of interest to readers. During 1958-1959 there were 37 conventions, including the national convention; there were 31 state conventions and 5 regional ones. The total attendance was 21,777 delegates. About two thirds of the chapters, and nearly one third of the total membership, took part in some convention, an excellent showing. The following states held conventions; the first number after each name indicates the number of conventions held in that state to date, the second tells how many delegates attended last year: Alabama—2—275, Arkansas—7—500, California—4—450, Colorado—5—515, Connecticut—5—350, Georgia—7—500, Illinois (in three sections)—1—1351, Indiana—6—925, Iowa—8—360, Kansas—10—160, Kentucky—10—1040, Louisiana—7—634, Maine—2—105, Maryland—4—250, Massachusetts—6—300, Michigan—9—1260, Mississippi—3—250, Missouri—10—750, New Jersey—9—732, New Mexico—6—310, North Carolina—8—1800, Ohio—9—2043, Oklahoma—6—431, Pennsylvania—10—440, South Carolina—3—2422, South Dakota—9—120, Tennessee—3—600, Texas—19—700, Virginia—5—250, Washington—11—205, West Virginia—9—300. Regional conventions were held as follows: West Central New York—2—180, Upper Michigan—2—143, West Missouri—3—265, South West Texas—5—100, Inland Empire—9—61.

A special report on the sixth national convention held in August at St. Olaf College in Northfield, Minn., with an attendance of 720, will appear in the January issue of *THE CLASSICAL OUTLOOK*.

On the local level the Roman banquet seems to be the most popular event, and some chapters go to considerable lengths to make it a prominent affair. The following might be an apt description: sound of trumpets, procession into dining hall, offerings to gods, meal served by slaves, introduction of noble Romans, address by guest speaker, games and entertainment. All in attendance are of course in Roman costume. Sometimes the Roman banquet and the

initiation of new members are combined into one affair.

Slave sales appear to be a common method of raising funds, at the same time affording a bit of amusement. Old members purchase new members at auction, and are entitled to their services for a day or a week. Many chapters publish their own newspapers and, through exchanges, learn what other chapters are doing. The auditorium program is an event used to entertain and inform the entire school; it may be combined with special activities, such as the singing of Latin Christmas carols and the celebration of the Saturnalia or the birthday of some prominent Roman.

More unusual are Olympic Games or Circus Maximus shows, open house for prospective Latin students and their parents, friendship week, appearances before Rotary or other clubs, planetarium visits, Roman weddings, floats for parades, and summer meetings.

Probably every JCL chapter does some or all of the following from time to time: produces plays and skits; has beach or skating parties, picnics or hayrides; holds toga hops or Roman romps; competes in costume, poster, Scrabble, Bingo, derivative, essay, or poetry contests; celebrates Latin Week; takes part in interclub competition; decorates Latin rooms and bulletin boards; constructs models of Roman houses, roads, camps, and military equipment; and goes on numerous trips. Many occasionally bring in successful people to talk about the connections between Latin study and the world of today.

JCL chapters also do their share in such worthwhile projects as assisting exchange students, helping worthy members who need financial assistance to attend the national convention, providing food, clothing, and medical supplies for the needy, reading to the sick in hospitals or to those confined in homes, and procuring teaching aids for the Latin Department or repairing Latin books.

One of the greatest activities in which the Junior Classical League is involved is the publishing of newspapers. This work is done at local, state, and national levels, but regardless of the level it requires large staffs of students: editors, assistant editors, typists, circulation staff, printing staff, art designers, reporters, and advisors. For the most part papers put out by local chapters are run off on ditto, multilithing, or mimeographing machines, because these involve a minimum of expense. This is also true of state publications,

although a few states do manage to secure printing facilities. The number of issues a year varies, but most papers have three publishing dates.

The one big JCL paper is the national publication, *TORCH: U.S.*, which is produced by the Henderson (Tex.) High School. It has a circulation (as of April, 1959) of 9500 subscribers in 1200 schools in 45 states, is published three times a year, has 16 pages, usually contains 30 or more pictures, and is really a magnificent piece of work. The September issue is restricted to reports on the national convention and related subjects, and one copy is sent to every chapter on the rolls the previous March, as well as to every delegate who attended the convention. For January and April *TORCH: U.S.* accepts articles and pictures from all chapters in all states, with the result that the paper is the best reflection of the far-flung activities of that largest of all classical organizations, the Junior Classical League.

## BOOK NOTES

Aristotle on Poetry and Style. Translated, with an Introduction, by G. M. A. Grube. ("The Library of Liberal Arts," 68.) New York: The Liberal Arts Press, 1958. Pp. xxxii plus 110. Paper, 80¢; cloth, \$2.75.

The series to which the volume under consideration is a recent addition has not yet been called to the attention of our readers. It is worthy of that attention, presenting, as it does, cheap yet sturdy and attractive editions of the world's classics. It has already published a number of fine translations of Greek and Latin works, both older versions like Elizabeth Browning's *Prometheus Bound*, and very recent ones, such as Professor Copley's growing collection from Plautus and Terence. Professor Grube, of the University of Toronto, contributes a fresh translation of Aristotle's *Poetics* and of the first twelve chapters of the third book of his *Rhetoric*.

There is an excellent introduction on "Aristotle as a Literary Critic," which takes into account not merely other works by the philosopher but also his relationship to Plato; a good "Selected Bibliography"; and a "Note on the Text." The translation itself is accompanied by clarifying footnotes, sometimes of considerable length. The last ten pages are occupied by a "Biographical Index";



this includes mythological as well as real persons mentioned by Aristotle.

The translation is faithful, the English contemporary, though more conservative and scholarly than that of L. J. Potts (see my note on his *Aristotle on the Art of Fiction* in the April, 1954, issue of THE CLASSICAL OUTLOOK). Professor Grube is likewise conservative in textual matters and in interpretation. Thus this new translation can be safely recommended to the teacher of the Greek-less humanities student as well as to the independent reader.

Caution: Inconsistencies and errors in Greek personal names may cause confusion. Thus "Moirocles" on p. 90, but "Moerocles" in the index; Sophocles' play is called *Tyreus* (for *Tereus*) on p. 33—neither form is in the index; on p. 69 Theodorus is an actor—according to the index he is a writer on rhetoric and teacher; and several names are not in the index at all.

—K. G.

Legend Builders of the West. By Arthur M. Young. Pittsburgh: University of Pittsburgh Press, 1958. Pp. 255. \$4.00.

The author, head of the Department of Classics at the University of Pittsburgh, traces the transmission of nine classical myths through all the western arts up to the present time. Professor Young had already done a similar job for Troy in his *Troy and Her Legend* (reviewed in THE CLASSICAL OUTLOOK for May, 1949).

In line with his purpose, the author is more interested in the myths as artistically told stories with moral and emotional overtones that have appealed to successive generations of writers and artists in different times and countries than in their original religious or anthropological significance. (For the opposite emphasis see, for example, H. J. Rose's *Gods and Heroes of the Greeks* [New York, 1958].) Thus, although these legends may have originated in a barbarous period and reflect rather savage ritual, what later ages, both classical and modern, saw and utilized in these tales were their more romantic and human elements.

The nine myths discussed, in order of their appearance in the book, are Perseus and Andromeda, Demeter and Persephone, Pyramus and Thisbe (which might be considered not so much a myth as a romance, at least in the form in which it has come down to us), Pygmalion and Galatea, Daedalus and Icarus, Atalanta and Hippomenes, Philemon and Baucis,

Echo and Narcissus, and Pomona and Vertumnus. The chief theme that later ages found attractive in these tales was love—love of a boy for a girl, of a mother for a daughter, of a father for a son, of an artist for an ideal, of a humble elderly couple for each other and for mankind—together with the emotions of joy and sorrow involved in this love. There was also the attraction of a good story well told, as well as such sub-themes as the lesson of moderation in the Icarus story.

The chief source of all these tales in later literature and art was, of course, Ovid's *Metamorphoses*, and indeed in the case of the stories of Pyramus and Thisbe, Pygmalion and Galatea, and Philemon and Baucis, Ovid is the earliest extant source. All of the other stories listed, except for that of Pomona and Vertumnus, were quite fully dealt with by Greek writers long before Ovid, but it was the Roman poet's version that was most readily available in the post-classical periods—as was true in general for most classical myths in later western literature and art.

Professor Young's method in handling the material is to summarize each story more or less as Ovid tells it, then to review versions of or references to the story by Greek or Roman writers before and after him. He then turns to his main task, tracing the tale in its progress through the early Christian era, the Middle Ages, the Renaissance, the Post-Renaissance, and modern times, in every literary form in which it appeared. Thus one can see what Dante, Chaucer, Shakespeare, Milton, La Fontaine, Goethe, Hawthorne, Shaw, and many others did with the story or theme. The author follows this survey with the same historical treatment of the pictorial and other arts. Examples are most plentiful here from all schools and periods. Finally, if any of the myths has served as the basis for a musical work, this phase is briefly touched on too.

The book contains also sixteen attractive photographic reproductions of works of art on mythological themes executed in various periods, as well as notes and an index. The notes are particularly useful for their bibliographical references.

With so much covered in relatively small compass, the book at times gives the effect of a handbook, but teacher and student will find it useful in the study of the tradition and transmission of some of the best known myths of the classical world.

—Samuel Lieberman

The Flight of Ikaros. By Kevin Andrews. Boston: Houghton Mifflin Company, 1959. Pp. 255. \$3.75.

To do justice to the fascination of this book is not easy. What Mr. Andrews presents is an intimate record of his experiences, external and internal, during his stay in Greece as the holder of a traveling fellowship in the years immediately after the end of World War II. Professionally engaged in archaeological research in Byzantine and medieval remains, he concentrates his narrative on the people and the landscapes he met in the course of his many trips on foot through the Greek countryside, at a time when the Civil War had not yet subsided, so that every excursion was pregnant with danger. Speaking the language of the villages, seeking out the inhabitants, sharing their life, aiming always to come closer to their inmost thoughts, the author acquired a deep love for modern Greece, which he is most successful in conveying to the reader. His narrative power is excellent, he portrays vividly and movingly the people who fill his pages, and his descriptions of scenery are superb: unforgettable is the chapter on his solitary climb up Mt. Olympus. For teachers of the classics, the book will be an illuminating commentary on Thucydides and Xenophon; for Americans in general, an eye opener on conditions and attitudes in one of the less fortunate members of the family of nations. For all those who think, it will throw wide another window on the mysteries of human nature.

—K. G.

The Study of Greek Inscriptions. By A. G. Woodhead. New York: Cambridge University Press, 1959. Pp. xii plus 139. \$3.75.

As the study of ancient Greece and Rome broadens its scope and intensifies its research, the concentration on literary texts that formerly characterized classical philology has been relaxed by an increasing awareness of the fundamental importance of such ancillary disciplines as archaeology, numismatics, papyrology, etc. These are likely to be closed books to the ordinary teacher of the classics, so that brief introductions to them are much to be welcomed, no less by the interested teacher and scholar than by the graduate student.

The handsome volume under consideration makes such a contribution on behalf of Greek epigraphy, "the study of inscriptions written on durable material, such as stone or metal, in Greek letters and expressed in the

Greek language" (p. 120, note 2, as quoted from M. N. Tod's survey in the *Oxford Classical Dictionary*). Mr. Woodhead, a well-known specialist in the field, has succeeded admirably in his presentation—clear, compact, inclusive, and readable—of the history, methodology, nature, and value of his subject. His ten chapters deal with the "Signs and Symbols" used in preparing inscriptions for publication, with "The Origin and Development of the Greek Alphabet," with the direction of the writing and the arrangement of the letters, with the classification, dating, and restoration of inscriptions, with the use of squeezes and photographs, with "the place of inscriptions in the general setting of Greek artistic development," with epigraphic publications, and with miscellaneous information, such as Greek numbers and the Athenian calendar, that is useful in considering Greek inscriptions. There are also bibliographical notes, line figures, four splendid plates of inscriptions and squeezes, and a full index.

The book carries out fully the author's intention to create "a wider appreciation and understanding of the problems of epigraphy and of its future value for the development of classical studies" (p. 5).

—K. G.

### WANT A TEACHING POSITION?

The American Classical League maintains a very inexpensive Teacher Placement Service for teachers of Latin and Greek in school or college. For details of the plan see *THE CLASSICAL OUTLOOK* for November, 1959 (page 15), or address the American Classical League Service Bureau, Miami University, Oxford, Ohio.

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The Service Bureau has for sale the following seasonal material:

#### CHRISTMAS

For a complete list of material for Christmas see *THE CLASSICAL OUTLOOK* for November, 1959.

#### JANUARY

##### Mimeographs

589. A January program. Epiphany or Twelfth Night. 10¢  
701. Christmas and the Epiphany: Their pagan antecedents. Reproduced from *THE CLASSICAL OUTLOOK* for December, 1941. 15¢

Article in *THE CLASSICAL OUTLOOK*  
Verbal magic in New Year's greetings. January, 1941. 15¢

#### FEBRUARY

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##### Valentine Cards

- VC. A small picture of a Pompeian wall painting depicting Cupids grinding grain. Inside, a valentine sentiment in Latin. Colors, red and white. Envelopes to match. 5¢ each.  
VM. Picture of a Roman mosaic showing a Cupid driving a dolphin. Inside, a valentine sentiment adapted from Martial. Colors, purple and gold on white. Envelopes to match. 9¢ each; 12 for \$1.00.

#### GENERAL GREETING CARDS

GC. Postcards, with the greeting "Ferias Laetas!" ("A Joyous Holiday"), are available. They may be used for any holiday season of the year. The design, in green ink, is taken from Columbus' drawing of one of his own ships. No envelopes. Can be sent through the mail for a three-cent stamp. 10 cards for 30¢.

GD. This greeting card can be used for any occasion. It pictures Diana riding in her chariot and carries a good-luck wish in Latin. Designed by the late Genevieve Souther. Price with matching envelopes, 9¢; 12 for \$1.00.

The Service Bureau has for sale the following new material:

#### A ROMAN CALENDAR FOR 1960

A beautifully illustrated 7½" by 10" wall calendar employing the Roman method of indicating the days of each month. Price, 75¢.

#### THE ROMAN ORIGINS OF OUR CALENDAR

This booklet, prepared by Van L. Johnson, president of the American Classical League, is designed to provide quickly and in one packet correct information about the Roman Calendar. Recommended for courses in Latin, History, or Mythology. Contains a model for the construction of a wall calendar for each month. Price, \$1.00.

#### A NEW LATIN PLAY

"Carmen Feriale" is a new Latin play adapted from Dickens' *Christmas Carol* by Van L. Johnson and reprinted from the *Classical Journal* for October, 1958. It is suitable for stage production or for supplementary Latin reading, especially at the Christmas season. Order as Mimeograph No. 703. 15¢

#### THE WHITE LATIN TEST

The White Latin Test, formerly published by the World Book Company, is now available from the Service Bureau. There are two forms, A and B, each of which consists of two parts. Part I is a multiple-choice test on vocabulary; Part II is a multiple-choice test on translating increasingly difficult Latin sentences into English. There is a scoring key for each form; one Manual of Directions is used for both forms. Prices: Form A or B, 10¢ each; Key for Form A or B, 5¢; Manual, 15¢.

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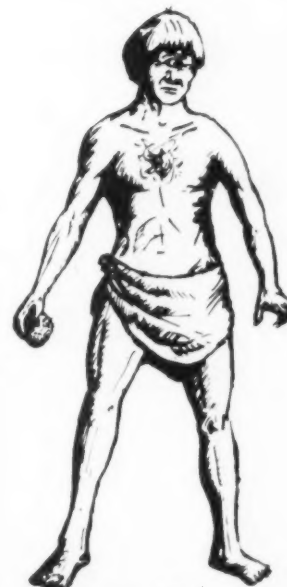
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May I wish our Latin teachers a happy and successful year of teaching Latin during this 1959-60 school year, and may I now invite them to avail themselves of our magazine and varied services to make Latin vitalized, stimulating, vivid and up-to-date. I invite your inquiries.

**Dr. A. E. Warsley, Editor**

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